

# EYES IN THE EYE OF THE WORLD

**Helgi Thorgils Fridjónsson**

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**Ironic Icons**

**William Anthony**

Stalke Galleri, Kirke Sonnerup

13.4. - 2.5.2013

Stalke Galleri, Kirke Sonnerup invited the public to the opening of two exhibitions.

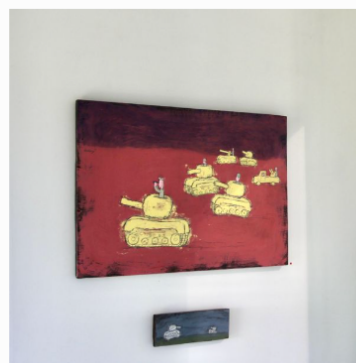
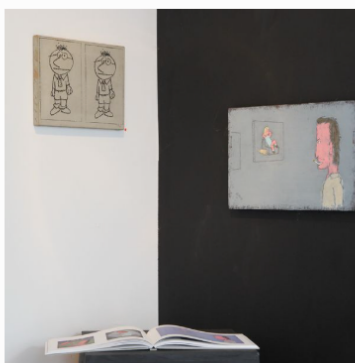
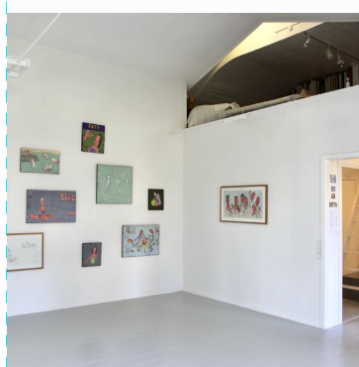
**William Anthony**

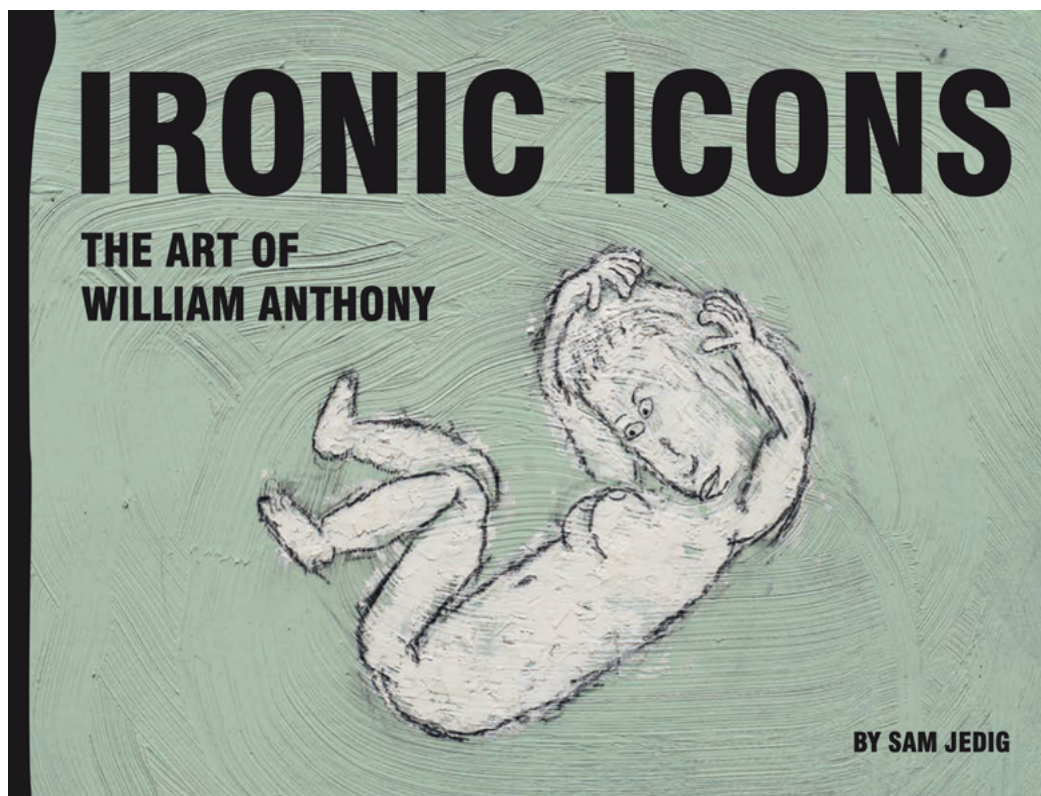
## IRONIC ICONS

William Anthony (New York) ruthlessly caricatured everything from war to the art world, as well as the joys and madness of love. Anthony has said that his style originated from the drawing style of the least talented art students.

*The New York Times* wrote that Anthony was both “hilarious” and “profound” — absurdly funny and deeply insightful at the same time — and that he has achieved cult status in the art world.

At the exhibition, a new book containing William Anthony’s collected works was also presented. The book is titled *IRONIC ICONS*, with text by Jacob Lillemose, and edited by Sam Jedig.





WILLIAM ANTHONY, IRONIC ICONS

Foreword by Jacob Lillemose

Editor Mette Flink

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## Helgi Thorgils Fridjónsson

### EYES IN THE EYE OF THE WORLD

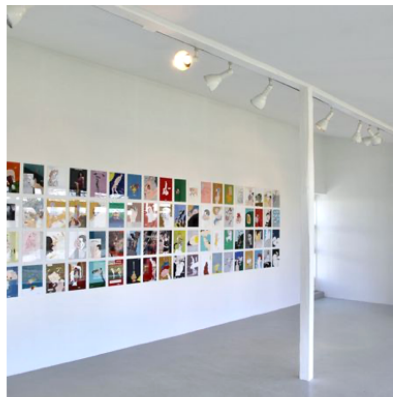
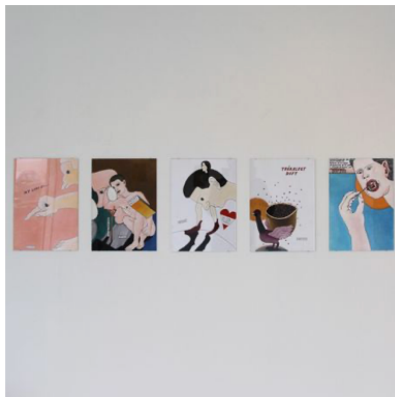
The Creator God formed man from the earth's clay and breathed the breath of life into his nostrils, thus creating a living soul. Scientist and forensic expert Ricard reconstructed the third king's skull from clay to understand how he might have looked. Ricard's successors, including Michael Illes, revealed the reconstruction. There was a familial resemblance between them.

Philippa Langley from the BBC was quoted as saying that Ricard, whose portraits she studied, did not look like the tyrant he was portrayed to be. "He had a lot of life in his face," she said.

The artist connected the concept of ideas with waves on the ocean. In a split second, the waves were imagined as freezing, and the vibrations they created in the air were perceived like a tuning fork. A glass eternity — like a solid form, yet constantly moving — emerged. In this way, the artist moved the brush and colors slowly over the canvas until time stopped at the wave's crest. Thus, vibrations in the air were created.

The images in the series, which have grown to 273 pieces and are set to end at number 364, are filled with narrative. They show the fundamental material of the skeleton, seen as the clay used for reconstruction. The archaeologist's method is not the same as the one used to capture the image of Ricard. However, the image becomes a reconstruction — a creation in itself. A post-mortem state emerges and takes on a form of resolution as the experience continues. Philippa Langley from the BBC stated that she believed he looked like no other man who had been a king.

With these premises, one could say that clay was placed into cracks and irregularities and transformed into a method of creating and rethinking in 364 attempts.



Helgi Thorgils Fridjónsson, installation view



William Anthony (left) and Anne Bennike, the opening